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A Discursive Handbook on Copying

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WINSOR & NEWTON, Limited
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DISCURSIVE HANDBOOK ON COPYING

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With special reference to the
lives and work of the two
great Masters of Method,
REYNOLDS & GAINSBOROUGH

By
W. S. SPANTON

"I follow here the footing of thy teete,"—*Shakespeare*

"The imitation of the Antique is more to be praised than that
of the Modern,"—*Leopold*

"And gladly wolde he lerne, and gladly teche,"—*Chaucer*



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INTRODUCTION.

“A copy after Raphael is more to be commended than an original of any indifferent painter.”

DRYDEN.

COPYING is one of the methods of study by which artists learn their art and the means by which celebrated works are multiplied. A great nation, after centuries of advance, produces a great painter, who, during a life of toil, paints a picture which all admire but only one can possess. The generous owner presents it to the nation, and then it may be copied to the profit of the student and for the pleasure of his patron.

Few of us can claim to be original geniuses, but we are all born copyists; the greatest poet must begin by copying the letters of the alphabet, just like any dunce. Even Michael Angelo's first attempt at sculpture was a copy of an antique, and all painters, however original and inventive, begin by copying. Among others, we may mention Rubens and Teniers as noted copyists, even in their prime. When Vanloo boasted that he could not be deceived in mistaking a copy for an original, Reynolds produced one of his own after Rembrandt, which the French painter accepted as a genuine work of the master.

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Desenfans, the collector of the Dulwich pictures, actually purchased a copy of a Claude, done by one of Sir Joshua's assistants, believing it to be the original. He was in due time informed of his error, the copy taken back and the money returned; and Gainsborough copied the great family piece by Van Dyck of the Earl of Pembroke at Wilton. Even Whistler, self-sufficient and adroit as he was, did not disdain to seek improvement by making copies after Boucher.

Rainting, or the art of decorating plain surfaces with designs in colours, which was revived in the twelfth and thirteenth centuries, still employs either water or oil as a vehicle. Fresco and Distemper for walls and ceilings, Tempera for Altar pieces and other portable pictures, Illumination for books and manuscripts, are all different modes of water-colour painting. During the Middle Ages the Church being the chief encourager and patron of the art, the subjects represented were for the most part religious—scriptural or legendary; the designs symbolic and the treatment conventional; outlines were traced or transferred from cartoons, the colours blended and applied by recipes handed down from master to pupil, and the artists being commonly workers in metal, gold was largely used for the aureoles of the Saints, and to heighten the effect; indeed the small works were sometimes on a gilded ground. The great change in religious thought and feeling, which took place in the fifteenth century, was reflected in the art of the period; the subjects,

instead of being almost exclusively sacred, were then frequently mythological and historic.

As the artists advanced in power and freedom by working directly from nature, and their pictures became more realistic, both Fresco and Tempera gave way to the fascinating facility of Oil, which seemed to combine the advantages of both. In Venice, where splendour of colour was rendering gold unnecessary, and where paintings were often as large as the sail of a ship, canvas took the place of wood; and, for expedition, the preparation was sometimes coloured red, brown, or green, which formed the half-tint of the picture. Illuminating on vellum, having almost expired at the Reformation, came to life again in miniature portraits on paper and ivory, and later on developed into water-colour landscape.

“Ideal excellence, which it is the lot of genius to contemplate and never to attain,” was the dream of the Italians in the sixteenth century, for “Tintoret thought that Titian’s colouring was the model of perfection and would correspond with the sublime of Michael Angelo, and that if Angelo had coloured like Titian or Titian had designed like Angelo, the world would once have had a perfect painter.”

It used to be a great pleasure not long since, to study the work of Sargent and Orchardson side by side, to indulge in the idle wish that to the solidity of the one could be united the transparency of the other.

In the National Gallery and the Wallace Collection such a happy combination as this may be seen

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in certain of the works of Reynolds and Gainsborough.

The first English painters who were duly recognised by their fellow-countrymen as worthy to succeed Rubens and Van Dyck, and whose works still maintain the reputation which they so justly earned by the force of their genius and the charm of their personality, Reynolds and Gainsborough are to us what the old masters were to them ; they have "travelled the same road with success," and are therefore "the most likely to conduct others." Portrait and Landscape painters may still rely upon them to "show the path that leads to excellence," and by studying their works we may learn not only their methods, but through them obtain an insight into the principles and practice of the Great Masters of the Continent.

The advice offered in the following pages may be abbreviated thus :—"Stand ye in the ways and see, and ask for the old paths where is the good way, and walk therein."

Sir JOSHUA REYNOLDS, P.R.A.

His Career and Teaching.

“NOTHING is denied to well directed labour, nothing is to be obtained without it.”

This is one of those short and pithy sayings in which Sir Joshua condensed his experience ; so true that it may be called a truism, yet so necessary to be borne in mind, that it affords a pretext for another handbook on art. When the Royal Academy was founded, Reynolds was in his forty-sixth year ; he had left his old master far behind, he had overcome the rivalry of Liotard, he had established himself in Leicester Fields, he was the acknowledged head of his profession at his hospitable table were to be found all the wit and wisdom of London. Though he had nothing to do with starting the new institution, he was unanimously offered the Presidency by those who had. It was a crisis in his life should he accept it ? He appreciated the compliment ; he saw that it was an honourable position, but would it be of any advantage to him ? He could learn little from his brother artists, for he knew more than all of them put together ; he had no need to exhibit his pictures, for he had a gallery

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of his own. Office meant responsibility and duties, and his time was fully occupied already. If he became President he would feel bound, though it was not expected of him, to instruct the students, to tell them all he knew. Would they, by following his advice, become his rivals, and surpass him as he had surpassed Hudson? He hesitated, as every wise man hesitates at such a time, but he did not vacillate. He decided to accept the offer, to undertake the responsibility; he would risk all rivalry, he would invite competition, and give to others the instruction he had felt the need of in his youth.

It is to Reynolds's eternal honour that he was not content to "look aloft, scorning the base degrees by which he did ascend," but that on the contrary, he spared no pains to help others up the ladder of which he had "attained the topmost round." He was himself "the well-grounded painter" who, "conscious of the difficulty of obtaining what he possesses, makes no pretensions to secrets except those of closer application. Without conceiving the smallest jealousy against others, he is contented that all shall be as great as himself who have undergone the same fatigue, and as his pre-eminence depends not upon a trick, he is free from the painful suspicions of the juggler who lives in perpetual fear lest his trick should be discovered."

Reynolds was not merely a clever fellow with a natural inclination for art, who rose to fortune with the tide, he had a mind capacious enough for

science and literature; his early associates were scientific, and he was originally intended for the medical profession: we are only too glad to have his pictures, but without doubt an eminent doctor was lost in him. His fame as a writer rests upon his Discourses, but his notes on Shakespeare are no less excellent; his taste for poetry was as true as his eye for colour; and his two imaginary conversations suggest that he might possibly, under other circumstances, have rivalled Goldsmith, or anticipated Landor.

He repressed his gift for caricature that it might not injure him as a portrait painter, otherwise perhaps Hogarth's crown would not have been undisputed.

To reverence for authority, and a taste for the antique which amounted to enthusiasm, Reynolds united a thirst for novelty and a candour which kept his mind always open to new ideas; a courage not to be daunted by difficulties, however great; a shrewdness which always enabled him to see the other side to a question; a worldly wisdom which a diplomatist might have envied; and what he called himself, "a principle of honesty," to which he ascribed his own success and boldly recommended to imitation. We, with our more extended outlook, are apt to be surprised that he should have specially advised the study of the Carracci, forgetting that no man, however great, can altogether escape the limitations of his time or free himself wholly from its prejudices.

Overawed by the sublimity of Michael Angelo and the majesty of Raphael, and diffident of emulating their style, he turned for guidance to the Bolognese painters, distrusting his own judgment; conscious of the power within him of producing work akin to the Venetian, Flemish, and Spanish schools, his attitude towards them was apologetic.

During the nineteenth century increased facilities for travel, the invention of photography, the activity of dealers, and the number of *littérateurs* taking up the subject of art, led to the ransacking of every hole and corner of Europe; with the result that to each school and period has been assigned, at least more correctly than ever before, its proper place in the history of art. We duly admire the early frescoes and temperas, and fashion being still only too tyrannous, we perhaps unduly depreciate the schools of Bologna and Naples. We are so dazzled by Velazquez that we allow ourselves to be blind to the greatness of Murillo. So much has the world of art changed that it requires an effort to realize the conditions under which the British school arose some two hundred years ago; but we cannot appreciate the merits of our early painters without glancing at the times in which they lived.

In Italy the arts were practically dead; the artists were nearly all mannerists, imitators, or copyists. The country swarmed with virtuosi who told visitors what to admire, and dealers who made travellers buy what they wanted to sell. Nobody thought of looking at any art earlier than Masaccio;

the entire period between the fall of the Roman Empire and the fifteenth century was regarded as barbarous; art teaching was a sham, and the adoration of Michael Angelo the merest cant. People really liked best what was being done at the time, and next to that the work that most nearly preceded it, and the art of the time was mostly rubbish. The public always did, and always will, prefer contemporary art and literature; old work is and must be the study of Professors, the hobby of the few.

In England, as in Holland and Germany, the Gothic revival was not yet thought of; French taste was paramount, in dress, in architecture, in gardening, in sculpture, and in painting. A most amusing instance of this occurs in the works of Hogarth; John Bull as he was, and hating the French as he did, he was distinctly French in his attitudes and draperies; doubtless the result of his caricaturing the imitation of French fashions, airs, and graces, by his own countrymen. So prevalent was the classical taste, the survival of the Renaissance, that West was strongly advised, even by Reynolds himself, to paint "The Death of Wolfe" in Greek or Roman costume; and Barry did actually paint the same subject in that manner. Reynolds, of course, acknowledged that he was wrong when he saw West's picture finished, and prophesied that it would cause a revolution in historical painting—as it did.

Decorative art was ably represented by Sir James Thornhill; Kneller reigned supreme in portraiture.

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At his death the manufacture was continued by his imitators, who firmly believed that there never had been nor ever could be any other standard of excellence.

The career of Reynolds is well illustrated by a comparison between two portraits of himself; in the early one, where he is shading his eyes with his hand, he is evidently agonizing over the difficulties of the art; while the grand picture in cap and gown, with a scroll in his hand and the bust of Michael Angelo on the table, shows him on the pinnacle of fame, crowned with the triumphant success that his fortunate combination of hero-worship and ambition had enabled him to attain.

To Malone, his first biographer, who was intimate with him for fifteen years, Reynolds appeared the happiest man he had ever known; and well he might, for his position can only be described by the term *unique*. Supreme head of the Academy, the first English painter but one to receive the honour of knighthood, engaged in work which was a constant amusement and recreation; and was all the time bringing him into the society of every person in the kingdom distinguished for genius, beauty, or fashion; his character the most tenderly handled of all the celebrities introduced into the great poem of *Retaliation*—he was last in the thoughts of the poet.

"By flattery unspoilt" was the last thing Goldsmith wrote—surely one of the highest tributes ever paid, and his dedication of "The Deserted Village"



JOSHUA REYNOLDS BEFORE HIS VISIT TO ITALY
from the picture in the National Portrait Gallery, painted by himself

is an additional proof, if such were wanting, of the affection which Reynolds had inspired in one of the most keenly critical as well as the most loving and lovable of men.

Nor was he less honoured in his death than in his life—the subject of a glowing eulogium by the principal orator of the day, interred in St. Paul's Cathedral where Van Dyck had preceded him, with all the pomp and ceremony usually accorded to Kings—what could a man have had more?

Compare his lot with that of Hogarth, savage because the public refused him the merit of a painter, while lavishing high prices on worthless or overrated pictures by deceased artists, who could not profit by their expenditure; look at the *Sigismunda*, sent back with an insulting letter from a professed patron of the arts who had commissioned the picture. Then turn to the works of Wilson, glowing with the sunshine of Italy, or steeped in the grandeur of Wales, their noble conventionality so perfectly adapted to the taste of the age which quoted Horace and Virgil, and rejoiced in Dryden and Pope; and remember he was only rescued from starvation by the appointment of Librarian to the Academy. But on the other hand we must not forget what a fight Reynolds had, or we shall neither do him justice nor acknowledge the debt we owe him.

When he returned from Italy and set up his easel in St. Martin's Lane, artists and critics were solid

against him. "Why, Reynolds, you don't paint so well as you did before you left England!" said Hudson on seeing "The Boy with a Turban," now in the Diploma Gallery at Burlington House. "Shakespeare in poetry, and Kneller in painting, damme!" said another, and walked out of the room. It required no little strength of character to contend successfully against such strong opposition. Ruskin has said truly enough that Reynolds was "deceived by his modesty," and no doubt he always knew more than he gave himself credit for. Before he went to Italy he had already, from seeing the portraits of Gandy of Exeter, formed the theory that a picture should have a richness in its texture, as if the colours were composed of cream or cheese. He was "transported beyond the ignorant present," desiring to paint as well as Van Dyck and Rembrandt, rather than belong to the school of Kneller. When he saw, many years afterwards, the pictures he had produced at this early period, he was surprised to see how good they were, or, as he put it in his self-exacting way, "he lamented that in so great a time he should have made so little progress in his art." In Rome, without reflecting that he had never seen such work before, he was sadly disappointed with himself because he did not at once understand Raphael's Frescoes; but he soon made up for loss of time, learned to regard Michael Angelo as the greatest of mortals, and did not leave Italy until he had mastered the principles of Correggio and Titian.

He was naturally quicker in learning the lessons of the great school of colour than in freeing himself from the fetters of ignorance and prejudice, and in assimilating the teaching of the Roman Masters; hence the shortness of his stay in Venice, through which he missed one chance of improvement. The Tiepolos, father and son, were away at the time, and did not return until he had left for France; he would certainly have found congenial spirits in these two Venetians, the last of the great race.

With Reynolds, theory and practice had always gone hand in hand; he had seen much and thought much on what he had seen, but to put his ideas in order he had found before was no easy task. It would never do for the companion of Johnson and Burke to express himself badly, and to write an address fit to be read to a mixed audience of lords and students and wits, was a very different matter from jotting down notes of colours and vehicles in a jargon of English and Italian which nobody could read but himself. Perhaps he was over sensitive, or literary men were arrogant; he appears to have been afraid of boring his audience. Northcote often used to hear him overhead pacing up and down in his bedroom till two or three in the morning when he was preparing one of his Discourses. He managed, however, to use the pen as successfully as the pencil; the most accomplished and versatile portrait painter who ever lived, he remains to this day the most stimulating and trustworthy guide to the art in which he excelled.

How he must have chuckled to himself on learning that his literary efforts were confidently attributed, first to one and then to another of the great men he had looked up to so long; this was an honour he had probably never dreamed of. Yet, though he revered Johnson as greatly as Burke admired Reynolds, *he* must have been aware that neither of them was capable of producing his Discourses; the facility of the one and the eloquence of the other would have been useless without the necessary technical knowledge, but the public would not think so, only an artist could understand that.

“The great business of study is to form a mind adapted and adequate to all times and occasions, to which all nature is laid open, and which may be said to possess the key of her inexhaustible riches.” Here you have the essence of Sir Joshua’s teaching.

He was bent upon forming a school of painting in England which should rival, and, if possible, surpass, those of Italy, Spain, the Netherlands, and France. With one sweep he took in the rise, perfection, and decline of art from the fifteenth century to his own day. He saw through the false teaching which had hindered his own progress, the shallow criticism exposed in the *Idler* and about which he was rallied in *Retaliation*, and he longed to set the students in the right path, to warn them against the difficulties and dangers which beset them on every hand. The Academy, of which he was the head, was making an entirely fresh start; it had nothing to unlearn, while those on the

Continent were in fact played out. Where were the rising artists to look for guidance? To the great Masters of the sixteenth and seventeenth centuries.

Starting with an implicit obedience to the laws of art, the students must acquire a thorough knowledge of the human figure by drawing incessantly from life and from memory, and a plain manly colouring by constant reference to nature. He recommended them to design their pictures at once in colour. Instead of slavishly imitating any one artist they should make themselves familiar with the works of every school, in order to cultivate their taste and form their style; they would thus be saved from the delusion that the ideas which occurred to them had never been thought of before. They would learn to look at nature from the point of view of the best art, to compare their own efforts with those who had acquired the greatest renown and stood the test of time; to aim at the highest, for if that was not to be achieved, the attempt would rouse their powers and give a dignity and grace to their productions which they could never hope to reach without such study and training. It was good to make sketches of the effect of colour and light and shade of the finest works, for "an eye critically nice can only be formed by observing well-coloured pictures with attention; and by close inspection and minute examination you will discover at last the manner of handling, the artifices of contrast, glazing, and other expedients by which good colourists have

raised the value of their tints, and by which nature has been so happily imitated."

The unparalleled success of Turner, who learned oil painting in Reynolds's studio, and who followed, as closely as a landscape painter could, the instruction contained in the first and second Discourses, is the crowning triumph of the President's teaching.

With what delight would he have clapped his hands, as the artists did at his *Lady Cockburn and her children* in the Exhibition on the varnishing day, could he have beheld *The Sun rising in the Mist*, or *Dido building Carthage*, or the *Fighting Temeraire*.

COPYING.

How Not To Do It.

BUT if Sir Joshua could now walk round our public galleries on Students' days, would the work being done there meet with his approval? Would he think we were making the most of our opportunities; or would he not tell us that we had forgotten both his precepts and example, and were merely wasting our time? Under what conditions, and in what manner would he find many copyists at work? A palette on which are lumps of paint, a jumble of all the pigments that can be bought in the colourman's shop, and the accumulation of months; a canvas, which having been ordered by guess, is an inch or two longer or shorter, wider or narrower than it should be, and of a texture totally unlike that on which the original is painted; a copy all out of drawing, and though as far from being finished as it was six months ago, nevertheless is already tones and tones lower than the picture—such is the method too often followed. These people have been told to paint what they see, and the first thing they see is the dirt. They have also been advised to copy pictures in their own way, but they have no way of their own, they are consciously

or unconsciously fumbling after the technique of some artist whose work they have admired at the latest exhibition.

Now, however admirable such pictures may be—and who can doubt that there is still abundance of artistic talent in this country?—the modern methods are in many cases so unlike those of the old masters, that to be thinking of the one while pretending to copy the other, can only lead to confusion and failure. What would be thought of a builder who on undertaking to erect a house exactly like one already inhabited, were to say to himself, “I am not going to bother about plans or measurements, nor do I care what the foundations are like, but I can see the roof is made of slates, so I will begin with them, no doubt it will come all right in the end.” Yet the copyists who neglect to look below the surface, and begin by imitating the accidents on the face of a picture, are as certain to fail of accomplishing their purpose as the builder would be. But no one attempts to build without having first learned his trade, for building is a serious affair; while there are crowds who imagine because they like a picture, that they can copy it without any instruction, for it looks so easy! How often do we hear it said of Turner, “He didn’t care what he did so long as he got the effect he wanted,” and this is made an excuse for carelessness! Do people ever talk like this on any other subject but painting? *The Raising of Lazarus* had been deliberately darkened by coats of brown varnish in

order to make it look like a Cremona fiddle. A full sized copy was painted as near the tone as the copyist could get it ; imagine his feelings when the brown mess was partly cleaned off, revealing the fact that the picture had been originally almost as clear and luminous as a stained glass window ! “I must inform you,” says our great teacher, “that old pictures, deservedly celebrated for their colouring, are often so changed by dirt and varnish that we ought not to wonder if they do not appear equal to their reputation in the eyes of unexperienced painters or young students. An artist whose judgment is matured by long observation considers rather what the picture once was than what it is at present. He has by habit acquired a power of seeing the brilliancy of tints through the cloud by which it is obscured,” and “An exact imitation therefore of those pictures is likely to fill the student’s mind with false opinions and to send him back a colourist of his own formation, with ideas equally remote from nature and from art, from the genuine practice of the masters, and the real appearances of things.”

Is it not obvious that a copy should reproduce an injured or badly restored picture as it “once was,” leaving time and chance to do the rest ? then if the patron or buyer insists upon a more “exact imitation,” it must be obtained by toning down “the brilliancy of the tints” afterwards.

“The great use in copying should seem to be in learning to colour, yet even colouring will never

be perfectly attained by servilely copying the model before you" and "you cannot do better than have recourse to nature herself, who is always at hand, and in comparison of whose true splendour the best coloured pictures are but faint and feeble."

To turn out original painters, not copyists, was the aim of the President of the Academy. But there are genuine amateurs not gifted with the genius for original work, who yet are never happy out of a gallery, who prefer the smell of flake white and turpentine to eau-de-Cologne or lavender water; to whom the putting on of paint gives more pleasure than golf, motoring, or football; and not being adventurous, even flying has no attraction for them. But they have leisure to amuse themselves, and are prepared to take pains in order to imitate the effect of their favourite masterpieces. In their opinion, a respectable copy of a fine picture is a pleasant piece of decoration, a not unsuitable article of furniture for a church or a dwelling-house. There are also many young artists who are only too glad to earn money which will be an assistance to them while prosecuting their more serious studies, by giving up a portion of their time to copying. Since the time of Reynolds a reason for such work has arisen which did not exist in the eighteenth century. Through the advent of the American millionaire, England, like Italy of old, is being rapidly stripped of her art treasures, and the finest things are now crossing the Atlantic. Not subject pictures only, but portraits even of persons neither

historical nor illustrious, fetch such enormous sums that their owners, heavily handicapped with the increased cost of living, and mercilessly fleeced by the death duties, are tempted, however reluctantly, to part with them. Copies to take their places on the walls of country houses are in demand. Therefore if copying is to be done at all, whether for amusement, or for the purpose of decoration, or to preserve the memory of vanished heirlooms, it should be honestly done, with sound methods and permanent colours.

It has been observed that many of the striking and popular pictures exhibited, say, ten years since in the Academy, look old, faded, and dingy, when they reappear at Christie's. Equally certain is it that numerous works in the National Gallery, whose authors have been in their graves some four hundred years or so, are as fresh now as on the day they left the artists' hands. Why is this? We are told that the old painters ground their own colours, that their materials were purer and better than any we can now procure; but in his notes on Du Fresnoy, Reynolds ridicules such excuses: "As if we had not such good colours as those painters whose works we so much admire!" The fault then is not in the colourman, but in the artist. We require no better proof of this than the works of Alma Tadema, Holman Hunt, J. F. Lewis, and the pre-Raphaelite pictures of Millais and F. Sandys, which bid fair to rival the old masters in permanence.

The Monochrome Method Recommended.

What is the secret of brilliance and durability? Cleanliness. A pure white or tinted ground, a first painting in monochrome or dead colour, no pigments admitted but such as are indispensable; the most delicate tints produced by successive glazings and scumblings of pure colours one over the other, not by mixing them on the palette—such were the methods of the great painters from Titian to Turner, and similar must be the procedure of those who would copy them with any chance of success. The unfinished works of these masters prove the truth of the assertion.

“I am convinced,” says Sir Joshua, “the fewer the colours, the cleaner will be the effect of those colours, and that four are sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two. Of this observation, simple as it is, an artist who wishes to colour bright, will know the value.”

Go into the National Gallery on a day of alternate showers and sunshine, and stand in front of one of Rembrandt's life-sized portraits. If at the moment the light is bad, you will say to yourself, “What a black old Master!” but let the sun break through the clouds and a perfect transformation will take place; you can see right into the deepest shadows, so clear is the effect of the picture. Analyse it carefully—there are scarce six colours in all its many,

varied, and luminous tints. No lemon yellow, no cadmium, no bright blues or greens; only white, black, ochre, sienna, umber, and light or Indian red. Glancing from one to another of the collection, you may find here and there just a suspicion of vermilion or madder in the flesh tints, and a bit of bright colour in a sleeve or other piece of drapery.

Christ before Pilate, Diana Bathing, The Woman Walking into the Water, The Nativity, and The Interior of the Temple form a progressive series, beginning with monochrome and ending in full and perfect colour, from which we may learn all we need to know of the oil method of the great Dutchman. Through the sky in the *Diana* may be seen a tint of burnt umber, and through that the white ground of the panel; and in the *Pilate* the touches of yellow ochre and burnt umber are unmistakable. The signature and date and the clock face show that portion to be finished, except perhaps for a final glaze, though it is little more than black and white.

The *St. John with the Lamb*, also in the National Gallery, and the two *beggar boy* pictures by Murillo, at Dulwich, are almost equally luminous and just as realistic, though they are as independent of gay pigments as the works of Rembrandt.

From such low-toned pictures as these, turn to the *Ansidei Madonna* of Raphael and the *Triptych* by Perugino. How full of light! yet, how little bright colour is there, except in the draperies. A careful study of Turner will reveal the same truth, that the bright colours have such a marvellous

effect *because they are used so sparingly* They are the accents, cunningly led up to by the half-tones, which also give depth of effect to the shadows. The vast importance of the underpainting can be seen by scrutinizing the alterations made by Titian and Correggio. In the *Bacchus and Ariadne*, the right leg of the nymph with the cymbals was repainted over the blue drapery, which has come through and lowered the tone. In the *Ecce Homo*, the blue drapery underneath injuriously affects the flesh tint of the neck and hands of the fainting Madonna; and the drapery under the breast is detrimental—though in a less degree, the colour being warm—to the figure of Christ.

When these pictures were newly painted, the alterations or *pentimenti* as the Italians call them, gave an added charm, owing to the variety of texture, because they were so skilfully carried out; but time has rendered them too visible, and now they are obvious defects.

Another lesson may be learned from close observation, namely, that the old painters, when their colour was not satisfactory, put those parts of their pictures that did not please them back into monochrome and glazed them down again. In what other way can you account for the layer of paint, as thick as veneer, which forms the background to the portrait of Julius II; the edge of which may be clearly followed all round the head and shoulders of the figure, and the carved acorns on the back of the chair? This picture is on panel and in

tempera, and the fact can be more clearly proved in consequence, but I am strongly of opinion that some of the draperies in the *Bacchus and Ariadne* have been repainted in a similar manner. If such consummate workmen as these took all this trouble, what excuse have we for grudging the time and pains necessary for learning their secrets? Having less skill, the copyist must be prepared to give more time; while following as closely as he may the steps of the master, he must often be content to crawl and creep where the other walked or ran, to do in two or three separate efforts what the artist did at once. When his patience is rewarded with a measure of success, he will now and again taste something like the pleasure that the great Masters enjoyed in the exercise of their wonderful powers. But a great picture is not a dead thing, it is alive to you, like mountain scenery, and as you get nearer it recedes and leaves you behind. When you have done your best and hung up your copy at home, you will find it is not so bad after all, however discouraged you may have felt when last you compared it with the original, and decided it was as good as you could make it; though you have left much behind, you have brought a great deal with you, for there was so much there.

“A lightness of effect produced by colours and that produced by facility of handling, are generally united, and a copy may preserve something of the one, but hardly ever of the other.”

In trying to finish you must forget that you are copying, and work as you would from nature, the last touches being put in with spirit and freedom, even at the risk of losing some of the correctness you have been so careful to start with.

It is a commonplace of criticism to run down the Academy and to exclaim at the number of dull and uninteresting pictures : all the same there are always good things to be seen by those who will look for them, and some good work is also being done at the National Gallery. A familiar figure there for a number of years, the late Mr. Edward Bach did much to improve the methods of the copyists. A born teacher and a genuine enthusiast, he has left his mark even on the modern exhibitions. We miss his genial manner, his just criticisms, his homely and familiar phraseology. How ruthlessly would he pull your work to pieces, yet how tenderly, after trampling you under foot, would he pick you up and set you on your feet again, with the assurance that you could do better if you would but try *in his way*. "Faithful are the wounds of a friend," and he was a true friend to all who had an open mind, and were willing to learn. "But the kisses of an enemy are deceitful." Some will tell you that your copy is better than the original, and laugh at you in their sleeve, if you let them think you are foolish enough to believe them.

The National Gallery is like a battle-field, divided into two hostile camps : those who hold that "everything that is wrought with certainty, is wrought

upon some principle," occupy one camp; in the other are those who believe in harum-scarum, who cherish "that false and vulgar opinion that rules are the fetters of genius," and who "prefer splendid negligence to painful and humiliating exactness." The latter party say the old Masters never could have produced so many pictures if they had worked in monochrome, for it takes too long. They forget that the early Italians were apprenticed very young, and had gone through the drudgery of the art long before educated people, from which class artists are often drawn, begin to think about what they shall do for a living in the present day; consequently those first processes were taken as a matter of course, and were rapidly performed. *The vision of a Knight*, painted by Raphael at seventeen, shows that he had nothing more to learn in the production of easel pictures, at least. The studio of Rubens was a hive of industry, where his numerous pupils were engaged in beginning the large pictures from his Sketches, in certain colours, under his direction. Van Dyck did his finest work before the age of thirty-three; as Reynolds says, "He never afterwards had so brilliant a manner of colouring, it kills everything near it." When in this country, Van Dyck received six sitters daily, who never stayed longer than an hour; and Reynolds himself used to paint a portrait in four hours; he could thus allow two sittings for the monochrome, two being sufficient for the colour.

Bach was the champion of the monochrome

method, and the superiority of the copies by his pupils over those who go to work haphazard, proves that he was not mistaken. The state of the art world at the present time too nearly resembles the condition of things portrayed in the last chapter of Judges. "In those days there was no king in Israel; every man did that which was right in his own eyes."

Gustave Doré was a genius, if ever there was one, but he could not, or would not, submit to discipline; with the result that his own countrymen would not put up with his pictures; they were only fit for exhibition in England or America, where the public are easily overawed by theatrical lightning, hushed voices, and a pseudo-religious atmosphere; and it broke his heart. If he had been born in Venice in the sixteenth century he might have been another Tintoretto; were Tintoretto alive to-day, he would perhaps be exhibiting at the Doré Gallery, or decorating railway stations with posters.

"But young men have not only this frivolous ambition of being thought masters of execution inciting them on the one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them, of the toil required to attain exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires from mere impatience of labour, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by other means than those which the indispensable rules of art have

prescribed. They must therefore be told again and again that labour is the only price of solid fame, and whatever their force of genius may be, there is no easy method of becoming a good Painter."

Before beginning a copy, plant yourself in front of the picture, endeavour to learn how it was produced, and decide how you will begin, how to carry forward, and how to finish; with what colours and how many separate processes. Get quite close and run your eye up the glossy surface, note the varying thicknesses of the paint, the direction of the brush marks; then go back and see how the details tell at a distance. The work is half done when you have thus learned the way to set about it. A hurried start is usually followed by a period of disappointment and disgust, and a frantic desire to begin all over again in some other way; in order to avoid this, do not wet your brush until you have a clear conviction that you see the end in front of you, and the road that leads to it.

A student at the Academy once went fussing up to Turner with the inquiry—"Oh, Mr. Turner, how am I to do this?" "Find out!" was the gruff reply. The reader is hereby warned against following a single direction given in this book if he can find out a better way for himself.

"We must have all experienced how lazily, and consequently how ineffectually instruction is received when forced upon the mind by others. Few have been taught to any purpose who have not been their own teachers. We prefer those instructions which we have given ourselves, from our affection to

the instructor ; and they are the more effectual from being received into the mind at the very time when it is most open and eager to receive them."

A pair of flower-pieces by Van Huysum at Dulwich might have been produced on purpose, so clearly do they demonstrate the disadvantage of direct painting compared to monochrome and glaze ; no praise can be too high for the exquisite and faultless execution of every detail in the picture numbered 120, but the colour at a distance is as black and cold as an empty fire-grate newly black-leaded. The other (No. 139) is soft, brilliant, and glowing, like the portrait of a Lady by Rubens (No. 143). The small fruit and flower pieces (42 and 61), are equally satisfactory. It would be far less difficult to copy any of the warm pictures than the cold one, and from the *Three Graces* (No. 264), painted in white and blue-black, glazed and retouched with burnt umber, may be learned the way to set about them. The lovely blue flowers (in No. 322) by Daniel Segers do not tell upon the eye, because they are thinly painted over the dull and heavy stone carving which forms the background, but the blue dresses of the two ladies by Mytens (numbered 559 and 560), stand out from the warm transparent landscapes with startling effect.

I suppose we all find Gainsborough's pictures more captivating at first sight, yet few will deny that the work of Reynolds is more rich, deep, and subtle. He began at the beginning ; his pictures were solidly built up with white and black, faintly

tinted with lake, or yellow, or blue, hence the description of those who saw them unfinished—"cold and pallid to the last degree"—just as many of them have been rendered again by cleaning. The portrait of his sister at South Kensington is a good example of the first state, Admiral Boscawen in the National Portrait Gallery, an instance of the last. Gainsborough plunged *in medias res* with warm transparent brown, and the more he worked on his pictures, the more solid they became; additional labour made Sir Joshua's more transparent. Lely and Kneller on their tinted grounds, vied with each other in rapidity, and this was the method that Gainsborough learned from Hayman; but it would never have satisfied Reynolds, who dived deeper into the secrets, and went back to the more elaborate practice of Rubens, and Rembrandt, and Titian.

While at Hertford House he is revelling in the munificent Wallace bequest, two items, comparatively unimportant to the general public amid those priceless treasures, should excite the emulation of the student; they are a small copy by Roqueplan of Reynolds's portrait of Philip Egalité, Duke of Orleans, and another of his *Cymon and Iphigenia* by Wheately; so masterly, that it is difficult to believe they are copies, for they have the charm of original sketches; and the first one is of especial interest because the picture was ruined in the fire at Carlton House.

COPYING.

The Heads of Angels.

OF Sir Joshua there is no better example for a copyist to attempt than the *Angels' Heads*, being a sloppy sketch done at the height of his power; it reveals his method more clearly than his earlier or more elaborate pictures. It did not take *him* long, we may be sure, to fake up those five thumb nail drawings, as Hogarth would have called them, of that little Scotch girl into the souvenir of Correggio which we make so much fuss about; but to copy it successfully is another affair! It is 30 by 25 inches on a ticken canvas, the transverse lines from the upper left to the lower right-hand corner being clearly visible. An original artist may paint on whatever material he pleases, but the copyist should get samples of canvas, and match the stuff on which the picture he is copying is painted. Besides mill-boards and panels, there is a material called "three ply" or three thin boards glued together, which may be painted upon with or without preparation; it is, I believe, comparatively new on the market.

Draw the outline in charcoal, with a few clear firm lines, squeeze on to your palette a large lump of white and a very little blue-black, three or four inches apart, and with your palette knife stir them

together, and make two or three shades of grey lighter and darker, leaving some of the white and black unmixed. Zinc white is recommended by some painters because it is whiter than lead, is believed to be less liable to tarnish from the impurities of the atmosphere, and not to affect other pigments injuriously; but flake white is more commonly employed, because there is an idea abroad that zinc does not dry so quickly, and is liable to crack; but, whichever you prefer, stick to it all through the same picture. We have heard of the whites being partly discoloured through the use of two different pigments. Many artists employ a horn or ivory palette knife, in order to avoid discoloration. Use the largest brushes you can draw with, round and flat hog's hair mostly, sables for the sharpest touches only.

Allow the charcoal to mix with the paint; the care you must take not to lose your drawing will be excellent practice. The highest lights may be nearly white, and every tone may be given, down to the deepest shadows; err rather on the light side, for remember, the colouring is mainly a process of tinting down. Experience only will teach you the right depth for the monochrome; if too light, the result will lack solidity, if too dark, it will be impossible to get the brilliancy of the colour.

Texture is of great importance in this stage, and indeed in every stage, because it will show through the after painting; therefore imitate every stroke of the brush, and do not fill up the interstices of the

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canvas, where they are not filled up in the original. Moisten the brush when necessary with a drop of turpentine; a white saucer is a good dipper, because you can wipe it out clean; use linseed oil if you prefer it, or half oil and half turpentine.

Sir John Millais, when a visitor at the Academy, advised the students to draw the outline in charcoal and fix it with pen and ink; when dry brush away the charcoal, leaving the ink lines untouched; rub white over the part to be painted upon, and work into the wet white. He said, "I did it from seeing Etty do it."

An equally good method is fixing the charcoal with fixative by means of a spray diffuser. Judging by his unfinished portrait of Wilberforce, this was Lawrence's way. Fixative is gum shellac or resin dissolved in methylated spirit.

The monochrome may be retouched as often as necessary, but one coat of paint should be dry before another is put on, or the first one will work up, and then you *must* wait for it to dry. There are two enemies to contend against in oil painting—dust and grease, therefore be provided with a sponge dipped in water, and plenty of clean white rag, and make use of the remedy known as "oiling out." If turpentine alone is used, the sponge will scarcely be wanted, to breathe on the surface and rub well will be sufficient; but if you paint with oil, the dry surface will be obstinately greasy, and should be rubbed over with a clean brush dipped in oil, *after* sponging and drying with rag. Do not let the oil

remain on the picture, as it will hinder the drying ; if allowed to dry it will turn yellow, and it is well not to use the sponge until after the whole picture has been painted upon, as the water might injure the priming of the canvas. The next process is the glazing. Millais said to a student, "You cannot see the colours on that nasty dark palette, get a white one." The student procured one of sycamore, which, though white at first, became in time nearly as dark as mahogany. He then made use of a china palette to try the colours on and for glazing, still using the wooden one for solid painting. Put out a little Prussian blue, or cobalt, or French ultramarine, and with linseed oil and a clean brush, rub some of the blue over as much of the copy as you propose to work upon during the day, and paint into it with black and white, as before. Prussian blue is a most powerful colour, therefore an infinitesimal quantity of it will be sufficient. Study the picture carefully, and make up your mind how blue it was before the warm colours were put on. When this process is completed, glaze with raw Sienna, strengthen the shadows with raw umber, touch the lips and cheeks with vermilion and white, the eyes and the sky with blue and white, heighten the lights with yellow ochre and white. Do not use the colours too strong, nor exaggerate the difference between the lights and shadows ; the effect of the picture is owing to delicacy of tint and softness of gradation. If the copy should be too light, glaze and repaint as before ; if too dark, scumble with

ochre and white, and glaze into it; if too hot, glaze with blue, if too cold, use more Sienna than at first, modifying and varying the tints as may be necessary; as a last resource, go back to monochrome, and try again with other colours, if those recommended seem inadequate. Sir Joshua used to say "those who are afraid to lose will never win," that so long as a picture was in his way he should always go on retouching it, but once out of the house, he never wanted to see it again; and he confessed that he "never in his life sent a picture home in its best state, it had once been better," but he said he had "gained ground upon the whole."

"We all know how often those Masters who sought after colouring changed their manner, whilst others, merely from not seeing various modes, acquiesced all their lives in that with which they set out. On the contrary, I tried every effect of colour, and by leaving out every colour, in its turn, showed every colour I could do without it. As I alternately left out every colour, I tried every new colour, and often, as is well known, failed. My fickleness in the mode of colouring arose from an eager desire to attain the highest excellence. This is the only merit I can assume to myself from my conduct in that respect."

When possible, always paint standing; if there is one thing Sir Joshua insists on more than any other it is the importance of studying the effect of the whole together, and how can you attend to that if you remain glued to your seat by the hour?

A lady who had sat to the first President when a girl, told Sir Francis Grant that the canvas was so close to her that she always expected he would paint her instead of the picture; that he never put on a touch without going to the other end of the room to see the effect before and after, and that he frequently gazed at a mirror in which she was reflected. Gainsborough had handles to some of his brushes six feet long, so that he might stand as far from the sitter as from the picture. Lawrence once painted for six and thirty hours without leaving off, standing and walking all the time, for he said, "I never paint sitting," and do you suppose Sargent ever sits down while he is at work? Perhaps, remembering the little picture in the Portrait Gallery, some will say, "But Hogarth painted sitting!" That is perfectly true, but look at his attitude, as far as possible from the picture, and so alert and lively that you expect him to jump up and run back to see how the work looks at a distance, as soon as he shall have got some paint on the canvas; at present he is just beginning—the *Comic Muse* is in outline only.

Reynolds says of the copyist "He sleeps over his work." Is not the habit of sitting to some extent the cause of the dull and lifeless copying which others have remarked besides the President?

Colours, Vehicles, and Brushes.

Colours vary greatly in the matter of drying, which again is affected by the changes in the

weather. White, the blues, the ochres, the bright greens and yellows all dry quickly enough, the umbers almost too quickly to work with, the Siennas just as slowly; blue-black is quicker than ivory, rose madder is slow, brown madder is quick, Indian red is slower than vermilion or light or Venetian red. The selected list of permanent colours is so long, rich, and varied, that there is no excuse for employing a single pigment not contained therein; but a word of warning seems necessary in the case of raw Sienna. No other colour is quite so suitable for general glazing purposes, its very usefulness rendering it liable to abuse. Unfortunately it becomes darker with age, so that there is a risk of its overpowering the greys and spoiling the whites. When finishing, it is safer to employ it only in those passages which a deeper golden tone would improve rather than degrade, using transparent gold ochre instead where delicacy is the first consideration.

This seems the place to insist once more on the need for delicacy. As Ruskin says, "All great art is delicate art," and to remark that we are all liable to overdo the strength of the colours and the force of the contrasts. We scarcely ever see a copy too light or with too little colour, they one and all have too much colour and are too dark; nor should the brightening and deepening effect of the varnish be forgotten.

As with colours, so with vehicles. There is an overflowing abundance to choose from, poppy

oil being the slowest, Japan gold size the quickest, to dry. Turpentine and spike oil of lavender, which answers the same purpose, are too thin for glazing and can only be used for solid painting. Linseed oil is the easiest to work with, and you will often be glad to return to it after trying others. Copal megilp is useful for the final glazing and retouching. Oil vehicles made of poppy or linseed dry more quickly than the raw oils and enable you to get on more paint, but they remain soft and sticky. Copal oil medium dries hard; the addition of turpentine makes it quicker, oiling out with poppy oil checks the drying, and renders it easier to work with. Copal, mastic, or amber varnish diluted with turpentine or lavender, will take the place of oil copal medium. Papoma appears to possess all the advantages claimed for it, work began with Papoma may be finished with Bell's medium should more substance be thought necessary. Manganese is a good drier with which both poppy and linseed oil are prepared. None of these vehicles are likely to be mischievous in their after effects except Japan gold size, but they are all *moreish*, like sweets, and should be used sparingly. "That boy will never do any good until they take away his gallipots of varnish and foolish mixtures" remarked Sir Joshua of a young painter, who put his trust in vehicles rather than in solid work.

Nothing that you can use will prevent the paint drying dull in one place and shiny in another, or obviate the necessity for varnishing in order to

give full effect to all the colours. To work with pleasure—and you never ought to work without—the paint must be sufficiently wet to answer readily to the touch, yet you ought to feel it getting a little dry before you leave off. How distressing after finishing your picture to find next morning that the paint has run down and half dried in lumps or tears! If you cannot correct it with the brush at the time, you must remove it with the scraper when dry; scraping, of course, necessitates re-painting.

Van Dyck's portrait of Vander Gheest is an object lesson in finishing, so absolute is the mastery over the material. Liquid as the paint was to begin with, he could hardly drag his brush down the nose at the last, and the realism of the bony prominences of the head is sculpturesque in its perfection.

Always clean your palette when you leave off work; if you have any paint worth saving, put it on the china palette and shut it up in the box to keep it from the dust. Rose madder and the Siennas will be the better for keeping a day or two, but not for long.

The various types of brushes are all worth trying, having been made to meet the requirements of eminent artists. They are a help towards freedom and precision; the fewer and more decided the touches the better the effect will be. The best brush-washer is a jam-pot half full of paraffin or oil, to be cleaned out and renewed when thick with paint. The hog tools may stand in it all night, the sables should be rinsed and laid flat. You may go

on for days like this, if you are painting every day; if not, or you find them getting clogged, wash them thoroughly in soap and water, taking care to get rid of the soap, and set them upright in a vase on the mantelpiece or near an open window to dry (soft soap is the best). Brushes will take no harm for one night wrapped in paper or rag and shut up in the box to exclude the air; it is a mistake to wash them at the Gallery, they will not dry in the night, and should never be put into paint wet with soap and water. Why wash them so clean if they are to go into the same colours the next morning? Washing wears them worse than work. A clean brush is, of course, necessary for delicate glazing. Needless to say, they should always be well wiped with rag after being rinsed or soaked in paraffin or oil before being used. "You had better put those brushes on the dust-heap and get some new ones," Millais was heard to say to a lady; doubtless the best advice when they are once in bad order.

Varnishing.

Varnishing should be deferred until the picture has been painted a year or more, because it may crack or sink into the surface if put on sooner; but there are two sides to this question as to every other. If you varnish your picture yourself you may save it from being tampered with by some one less careful. It must be dry enough to bear vigorous washing and rubbing, and the hotter the

weather is the better, for varnish, like treacle, is too stiff in a low temperature. Choose an empty room with the sun shining in, or with a good fire if the weather be cold. Lay the picture flat, rub it all over with a raw potato washed clean and cut in two, then sponge with clean water and dry with a soft cloth, free from lint. Warm the picture and the varnish and the brush—a broad flat one is best. If you have painted the picture with oil, use copal because it is hard and difficult to remove; mastic is softer and more suitable for an old picture, but if varnish has been used in painting, put on the same varnish now. Pour it out of the bottle, brush away with all your might until it is as smooth and thin as you can get it; leave the picture where it is, lock the door and put the key in your pocket. Next morning turn the picture with its face to the wall to preserve it from dust; the varnish will not run down after drying for a few hours. The longer time you allow before framing the picture, the less liable it will be to stick to the frame; fasten it with a very thin piece of cork at each corner, then it will not touch. A picture which has been framed when the varnish was soft, without this precaution, cannot be taken out without pulling off the paint down to the very threads of the canvas.

The varnish brush may be soaked first in paraffin or oil, but must be thoroughly washed in soap and water and dried before being used again. Never put a brush into varnish which has once been used for paint.

The raw potato may, of course, be employed during the progress of the picture, providing the paint is dry enough.

COPYING.

The Age of Innocence.

WHEN Reynolds painted the *Heads of Angels* he may be said to have amused himself; into the *Age of Innocence* he puts more thought and more labour, and it is more difficult to copy in consequence. The same size as the other, it may be done on either a single or double primed canvas, not coarse, but of an open grain, with the threads at right angles; the straight lines of the stuff can be seen through the child's neck.

George III did not approve of Reynolds, because he was too friendly with Burke and Fox. The King's favourite artists were Ramsay and West; to Gainsborough also were the palace doors open. "The man in Cavendish Square" became so popular that the town was divided between the *Reynolds faction* and the *Romney faction*. In consequence of the distribution of patronage, Sir Joshua had more leisure for the production of those half portrait and half fancy pictures, of which the *Age of Innocence* is a good example. On them he tried those experiments in colours and vehicles which exercised his scientific faculty, sometimes with disastrous results in loss of permanence and

stability. This fact was grossly exaggerated, for as Opie and Haydon said, "His works in a bad state were better than those of other painters in good condition," and they ought to have been allowed to remain as the author left them; but unfortunately their owners were induced to submit them to the reckless experiments of incompetent or amateur picture cleaners, with the result that many have been irretrievably ruined. I have seen scores which are now mere ghosts.

Turner, artistically his son, greater even in landscape than Reynolds in portrait, has shared his fate. People talk as if his works had all faded and perished, whereas, while here and there a high light has lost its brilliancy either through the employment of a fugitive colour, or the use of the steel palette knife, as in the *Fighting Temeraire*, and a small percentage, such as some of the Venetian subjects have cracked; on the whole his work has stood marvellously well, especially when we remember that the oil paintings bequeathed to the nation were stacked up against the wall in rooms where the rain came through the roof, and the water-colours were left for years to mildew in the damp, and to the risk of being devoured by rats and mice.

The pictures by Reynolds at Hertford House are, for the most part, well preserved, particularly *Mrs. Braddyl*, a good example of his creamy manner and untouched; but the *Strawberry Girl*, of which Sir Joshua said, "That is one of my originals," has been daubed over in a similar way to the *Raising of*

Lazarus. The foliage behind *Nelly O'Brien* has been glazed down in order to throw out the figure, thus frustrating the intention of the artist of making the whole picture equally interesting; and the *Prince of Wales* (George IV.) in the National Gallery has been similarly treated, and with a like result. Reynolds's works are pictures first and portraits afterwards, and he understood his business better than the connoisseurs or the dealers.

To return to the *Age of Innocence*, Sir Joshua said to Sir George Beaumont, "Put a little wax into your colours, but do not tell anybody." In this instance, as in many others, he doubtless followed his own advice, but unfortunately he also employed bitumen, hence the cracks which disfigure it. They are black because it was painted upon a *raw cloth*, that is a canvas sized but not primed; which was dark to begin with and became darker from the accumulation of dirt which could not be got out when the picture was cleaned. The white cracks in Wilkie's *Blind Fiddler* discover the priming of the panel.

I have actually seen the cracks in the *Age of Innocence* carefully copied, so strong sometimes is our determination to do the wrong thing; and as a further proof of how contrary it is possible for mortals to be, I once saw a portrait by Van Dyck with an inscription on the frame to the effect that the *pentimenti*—the evidence of the genuineness of the picture—had been painted over!

Use the same colours for this picture as for the angels' heads, with the addition of aureolin or lemon yellow, burnt Sienna, burnt umber, or Cologne earth—raw umber will not be necessary. Mix the white paint with shredded wax dissolved in turpentine or lavender over a stove in a pan of boiling water. Oil-out and glaze with one of the oil vehicles, either turpentine and oil, or lavender and oil; if wax retards the drying, use a little vehicle to paint with.

A well-known artist and excellent copyist, now deceased, once remarked "a starved palette makes a starved picture." The *Age of Innocence* is one of those pictures that certainly must not be starved. When you are inclined to be economical, an old canvas that has been painted upon may be re-strained inside-out and prepared with size, glue, or parchment cuttings, boiled and applied hot with a varnish brush, two or three coats until the surface glistens when dry; the addition of a little creosote will preserve the size from damp and insects. Never paint over an old picture, for it will certainly come through the new one, but you may paint on the other side, it will not come through the canvas.

A bust portrait is half visible through a sketch of a warrior on horseback by Reynolds, at Dulwich, and Gainsborough's unsuccessful attempt to paint Shakespeare in the act of writing; attended by the figures of Tragedy and Comedy, may be seen underneath the full-length portrait of his son-in-law, Fischer, the hautboy player, which used to be at Hampton Court Palace.

After the sizing, a canvas may be covered with one or more coats of paint, thinned with oil and turpentine, and rubbed down with sand-paper, cuttle fish, or powdered pumice-stone and water, should a smooth surface be required.

The Plague of Bitumen.

A large number of pictures produced between 1770 and 1860, or thereabouts, are smitten with the plague consequent upon the use of Bitumen. That a canny Scot like Wilkie, and so conscientious a technician as Mulready, should have yielded to its fatal fascination, can only be ascribed to the omnipotence of custom, for were they not warned plainly enough by the example of Reynolds? That the practice should have gone out altogether is another proof that we often "follow a multitude to do evil" or good, just as it happens, our only excuse being that of Bardolph: "Faith, I ran when I saw others run."

Had the catalogue of the Mulready exhibition, in which every oil painting was noted as either "in sound condition" or "cracked from the use of asphaltum," any effect in turning the tide? Wilkie's *Chelsea Pensioners*, *Boys Digging for a Rat*, and *Village Festival* are not only in perfect preservation owing to the absence of the treacherous pigment, but they are so much finer in colour than the *Blind Fiddler*, in which there is not a tint that could not have been got without it. What advantage

could Bitumen ever have given to *Knox Preaching*, or *The First Ear-ring*, which are now in such a ghastly state, over the three first-named works; and would not Hilton have shunned asphaltum like poison could he have foreseen that *The Finding of Harold*, subscribed for by his admirers and presented to the nation as his masterpiece, after hanging for some years in the heated atmosphere of the South Kensington Museum, would be huddled away out of sight as a hopeless wreck?

COPYING.

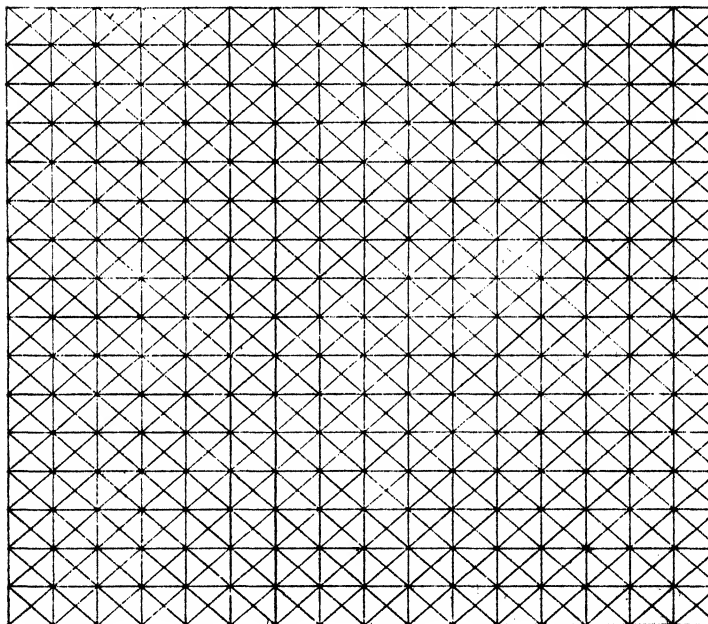
Venetian Pictures.

THE Portrait of a Lady in a yellow dress (National Gallery No. 595), forms a connecting link between Reynolds and the Venetian School. It may be copied in a similar manner to that recommended for the *Angels' Heads*, Indian red being used to tint the lips and cheeks with, instead of vermilion, and the hair or the dress may need strengthening with burnt Sienna or burnt umber.

The *Bacchus and Adriadne* is to the copyist what the part of Hamlet is to the actor, at once his goal and despair. He will not do amiss if he will get a good autotype and hang it up in his room; the wonderful qualities of Titian's masterpiece, apart from the colour, will impress him in a way he may never have been impressed before; because the colour, the crowning glory of the picture, has hitherto appeared to be all in all. But in truth it is not so, for the grace and composition of the lines, the subtle and delicate drawing, the solid modelling, and the play of light and shade are as perfect as the colour, and they all can and should be reproduced in monochrome. Without a thorough preparation, the copyist is bound to spoil the colour while correcting the drawing.

DISCURSIVE HANDBOOK ON COPYING 57

He will also find it an advantage to make a tracing of the photograph, to square up the tracing like the diagram, and repeat the process on his canvas (with charcoal only). It is important to mark off the "sight" measure of the picture on the canvas and to see that no part of the design is cut off in the photograph, or if it is to allow for it; otherwise the figures will be too large for the frame. After drawing the outline in charcoal it may be fixed with a very pale grey, made of black and white or raw umber and white.



That the picture has been cut smaller is proved by the seventeenth century *reversed* engraving now being exhibited in the gallery: in a copy this might be corrected. Those who gaze up at the *Bacchus*, saying to themselves "Who is sufficient for these things" will find a clue to lead them through the maze in *The Magdalen Laying Aside Her Jewels* (No. 931). If they examine the left-hand lower corner, where is a column with a man's arm round it, and compare the passage with the flesh tints of the other figures, they will find that the whole picture was at first a monochrome of white, black, yellow ochre, or raw Sienna, and perhaps raw umber.

Venetian pictures, generally, the works of Correggio, Guido, Rubens, Van Dyck, Cuyp, de Hooghe, Raeburn's portraits in the National Gallery, and Wilson's landscapes, may all be commenced in the same way; though every fresh picture may require some modification of it. In other cases *Terre Verte* may be substituted for black with advantage.

Returning to the *Bacchus*, begin on a single prime canvas with black and white, like Reynolds, but instead of the blue stage warm it up gradually with raw Sienna painted into with black, yellow ochre, and white; deepen the raw Sienna with raw umber; where that is not warm enough try burnt umber; or mix up a good lump of white, black, or ochre into a tint you think dark enough for the shadows, put on pure white for the lights, and

work them one into the other; a faint rub in with raw umber and white will do equally well.

Start the colouring with Ariadne, glaze the figure with transparent gold ochre, paint the flesh with vermilion and white and black and white, the scarf with vermilion and white, the robe with blue and white. Now comes the question—What blue? I believe it may be done with French ultramarine, though some artists maintain the genuine to be indispensable. The objection to this colour is its great expense: Prussian blue is said to be of doubtful permanence. Cobalt is a more delicate colour and quite safe—perhaps it would be best for the sea and sky. In order to get the necessary variety in the flesh tints, use vermilion for the nymphs, light red for the Bacchus, and the man with the calf's leg; the snake-man may be glazed with burnt Sienna and painted with Indian red. Glaze the foliage with raw Sienna and French blue, or raw Sienna and viridian, and retouch with oxide of chromium and yellow ochre; there is burnt Sienna in the red leaves on the extreme right. In addition to the Siennas, the orange drapery will perhaps need a touch of cadmium or aurora yellow. There is rose madder in Bacchus's cloak, and brown madder, or rose madder over burnt umber, in that of the little boy. The clouds require flesh tint to be scumbled into the blue. If when everything else is fairly good the blues are still unsatisfactory, boldly repaint them with yellow ochre and vermilion, or ochre and burnt Sienna, and when dry glaze with French blue and touch into the glaze

with blue and white. Cerulean is a most useful colour where a greenish hue is required and transparency is not necessary.

Before tackling such a gigantic task as the Bacchus, it would be well to try the *Noli me tangere* (270); a mere sketch, it is as easier than the larger picture, to which it bears the same relation as the *Angel's Heads* does to the *Age of Innocence*. The canvas should be a fine one of foreign manufacture, the painting thin, the monochrome a mixture of white, black, and yellow deepened here and there with burnt umber or burnt Sienna. The Magdalen's dress may be glazed with rose madder, and the white sleeve dragged thinly over it when dry, to allow the red to show through. The oak should be put in with burnt umber after the sky and background are finished.

Portrait of a Sculptor (?) by Andrea del Sarto. Having tried this picture more than once, I feel inclined to recommend—first, a monochrome of blue-black and white.—Second, a glaze of rose madder and cobalt, to be painted into with black and white.—Third, a glaze of transparent gold ochre, sleeves to be repainted with madder, cobalt, and white; face, hat, and waistcoat with Indian red, yellow ochre, black and white; background with cobalt and ochre, or raw umber; chair with burnt umber.

Though the *Portrait of a Man* by Franz Hals (No. 1415) was apparently painted at once in the

method used by Gainsborough, the colours being white, yellow ochre, vermilion, rose, blue-black, and burnt umber, to which might perhaps be added rose madder and raw umber; a very thin, faint, and smooth first painting of blue-black and white would not only be legitimate, because it would be entirely hidden by the second process, but would enable the copyist to get more subtlety into the colour, and to avoid alteration to the drawing.

We have only to glance from the *Beggars' Opera* to the *Saint Francis* of his father-in-law, to see at once in how good a school Hogarth learned to paint. Thornhill brought the tradition of Venice to London, as Velasquez had brought it to Madrid, and Rubens to Antwerp; the impetuosity of Tintoret may be traced in the great *Crucifixion*, the splendour of Veronese re-appears in the Genoese portraits by Van Dyck, and in Reynold's *Dilettante* groups: the march of art was continuous from East to West. While it was expiring in Italy, art was being revived in England, and although while he was alive his own countrymen could not see what was before their eyes; the most self-reliant of Englishmen, whose painting they scorned, had many of the qualities they professed to admire in the Italians.

May we hope that when the guns have ceased to roar, and the bombs to fall, the nations having returned to sanity, and taken up the task of construction, we may with lighter hearts continue our harmless studies, the National treasures being

safe; and ranging once more our glorious galleries without let or hindrance, repeat the dictum of Velasquez in the poem—"and Titian first of all Italian men is.'

END OF THE FIRST PART.

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 Cologne Earth
 *Constant White
 †Cyprus Umber
 §Davy's Gray
 Dragons' Blood
 Emerald Green
 Flake White
 Gamboge
 Hooker's Green, No. 1
 (Light)

Hooker's Green, No. 2
 (Dark)
 Indian Red
 Ivory Black
 Lamp Black
 Light Red
 Mauve
 Naples Yellow
 †Naples Yellow, Deep
 Neutral Tint
 New Blue
 Olive Green
 Payne's Gray
 Permanent Blue
 Prussian Blue
 Prussian Green
 Raw Sienna
 Raw Umber
 Roman Ochre
 Sap Green
 ‡Steel
 Terre Verte
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 Venetian Red
 Yellow Ochre

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| †Alizarin Green | †Madder Carmine | †Ruby Madder (Alizarin) |
| †Alizarin Orange | (Alizarin) | *Scarlet Lake |
| Alizarin Scarlet | Mars Yellow | †Scarlet Lake New |
| †Alizarin Yellow | Neutral Orange | †Scarlet Madder |
| *Black Lead | ††Orange Madder | (Alizarin) |
| Brown Madder | (Alizarin) | Sepia |
| Brown Pink | †Permanent Brown | Vermilion |
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| | |
|-----------------------------|---------------------------------------|
| †Azure Cobalt | Mars Orange |
| †Cadmium Yellow, Extra Pale | †Mineral Gray (Lapis Lazuli) |
| Cadmium Yellow, Pale | ††Mineral Violet |
| Cadmium Yellow | Orange Vermilion |
| Cadmium Yellow, Mid. | †Orient Yellow |
| Cadmium Yellow, Deep | Oxide of Chromium |
| Cadmium Orange | †Oxide of Chromium, Transparent |
| Cerulean Blue | ‡Permanent Mauve |
| Cobalt Blue | †Permanent Violet |
| Cobalt Green | †Permanent Yellow |
| †Cobalt Violet | Scarlet Vermilion |
| †Emerald Oxide of Chromium | Spectrum Red |
| French Blue | †Spectrum Violet |
| French Ultramarine | Spectrum Yellow |
| Indian Purple | †Ultramarine Ash, Gray (Lapis Lazuli) |
| Indian Yellow, No. 2 | Veronese Green |
| †Intense Blue | Viridian |
| Lemon Yellow | |

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| | | |
|----------------|-------------------|---------------------|
| Aureolin | Madder Carmine | Rose Doré |
| Aurora Yellow | Madder Lake | Rose Madder |
| Burnt Carmine | †New Olive Green | ††Rose Madder, Pink |
| Carmine | Pink Madder | Shade |
| †Cobalt Yellow | Primrose Aureolin | Scarlet Madder |
| Field's Orange | †Pure Scarlet | Violet Carmine |
| Vermilion | Purple Madder | **Yellow Carmine |
| Gallstone | | |

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|-------------------|-------------------------|--------------------------|
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| Bitumen | Indian Red | Raw Umber |
| Brown Ochre | Ivory Black | Roman Ochre |
| Burnt Roman Ochre | Lamp Black | Siccative |
| Burnt Sienna | Light Red | Silver White |
| Burnt Umber | Medium, No. 1 (Copal | Do. No. 2, less stiff |
| Caledonian Brown | Megilp) | Sugar of Lead |
| Cassel Earth | Medium, No. 2 | Terra Rosa |
| Charcoal Grey | (Siccative) | Terre Verte |
| Cologne Earth | Megilp | Terre Verte, Olive Shade |
| Cool Roman Ochre | Monochrome Tints, Cool, | Transparent Gold Ochre |
| Copal Megilp | Nos. 1, 2, 3 | Transparent Red Ochre |
| Cork Black | Monochrome Tints, | Vandyke Brown |
| Cremnitz White | Warm, Nos. 1, 2, 3 | Venetian Red |
| Flake White— | Oxford Ochre | Verona Brown |
| No. 1, ordinary | Permanent White | Yellow Ochre |
| consistency | Pyne's Megilp | Yellow Ochre, Pale |
| No. 2, less stiff | Raw Sienna | Zinc White |

Series 1b. Three-inch Tubes, 5d. each;

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| | | |
|---------------------|------------------------|-----------------------|
| Antwerp Blue | Chrome Lemon | Jaune Brillant |
| Blue Black | Chrome Yellow | Kings' Yellow |
| Bone Brown | Chrome Deep | Naples Yellow |
| Chinese Blue | Chrome Orange | Naples Yellow, French |
| Chrome Green, No. 1 | Cinnabar Green, Pale | Neutral Tint |
| (Light) | Cinnabar Green, Light | Payne's Gray |
| Chrome Green, No. 2 | Cinnabar Green, Olive | Prussian Blue |
| (Middle) | Cinnabar Green, Middle | Prussian Green |
| Chrome Green, No. 3 | Cinnabar Green, Deep | |
| (Deep) | Davy's Gray | |

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| | | |
|---------------------|----------------------|--------------------|
| Black Lead | Magenta | Purple Lake |
| Brown Pink | Mauve (Red Shade) | Sap Green |
| Cappagh Brown | Mauve, No. 2 (Blue | Scarlet Lake |
| Chrome Red | Shade) | Sky Blue |
| Crimson Lake | New Blue | Spectrum Red |
| Cyprus Umber | Olive Lake | Ultramarine, Light |
| Emerald Green | Permanent Blue | Ultramarine, Deep |
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| Lemon Yellow, No. 2 | Permanent Yellow | |

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|-------------------------|---------------------------|---------------------------|
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| Alizarin Blue | (Alizarin) | (Alizarin) |
| Alizarin Carmine | Gamboge | Permanent Crimson |
| Alizarin Crimson | Geranium Lake | Permanent Crimson Lake |
| Alizarin Green | Green Lake, Light | Permanent Geranium Lake |
| Alizarin Mauve | Green Lake, Deep | Prussian Brown |
| Alizarin Orange | Indian Lake | Purple Madder (Alizarin) |
| Alizarin Purple | Italian Pink | Rose Madder (Alizarin) |
| Alizarin Scarlet | Madder Carmine | Ruby Madder (Alizarin) |
| Alizarin Yellow | (Alizarin) | Scarlet Madder (Alizarin) |
| Brown Pink | Malachite Green, 2 (Syn.) | Sepia |
| Carmine Lake (Alizarin) | Mineral Gray (Lapis Laz.) | Spectrum Vermilion |
| Chinese Orange | Olive Green | Yellow Ochre |

Series 2a. Two-inch Tubes, 9d. each;

"Small Studio" Tubes, 2/3 each; "Studio" Tubes, 3/6 each.

| | | |
|--------------------|--------------------|--------------------|
| Brown Madder | Rembrandt's Madder | Rubens' Madder |
| Pink Madder, No. 2 | Rose Madder, No. 2 | Ultramarine Violet |

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| | | |
|-----------------------|--------------------|--------------------------|
| Brilliant Ultramarine | Leitch's Blue | Rose Madder |
| Burnt Lake | Lemon Yellow, Pale | Rose Madder (Pink shade) |
| Cadmium Green | Lemon Yellow | Scarlet Madder |
| Cadmium Green, Pale | Madder Lake | Spectrum Violet |
| Carmine, No. 2 | Malachite Green | Spectrum Yellow |
| Cerulean Blue | Mars Brown | Strontian Yellow |
| Citron Yellow | Mars Orange | Vermilion |
| Cobalt Blue | Mars Red | Vermilion, Chinese |
| Cobalt Green | Mars Violet | Vermilion, Extract of |
| Cobalt Green, No. 2 | Mars Yellow | Vermilion, French |
| Cobalt Violet, No. 2 | Oxide of Chromium | Vermilion, Orange |
| Crimson Madder, No. 2 | Oxide of Chromium, | Vermilion, Pale |
| Cyanine Blue | Transparent | Vermilion, Scarlet |
| Emerald Oxide of | Pink Madder | Viridian |
| Chromium | Primrose Yellow | Veronese Green |
| French Ultramarine | Purple Madder | Zinc Yellow |
| Indian Yellow, No. 2 | Rose Doré | |

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| | | |
|-----------------------|--------------------------|------------------------|
| Aureolin | Cobalt Violet | Mineral Violet, No. 2 |
| Burnt Carmine | Cobalt Violet, Dark | (Red Shade) |
| Cadmium Red | Cobalt Yellow | Orient Yellow |
| Cadmium Yellow, Extra | Crimson Madder | Permanent Mauve |
| Pale | Field's Orange Vermilion | Permanent Violet |
| Cadmium Yellow, Pale | Indian Purple | Ultramarine Ash, No. 2 |
| Cadmium Yellow | Madder Carmine | (Lapis Lazuli) |
| Cadmium Yellow, Deep | Mineral Violet (Blue | Yellow Carmine |
| Cadmium Orange | Shade) | |
| Carmine | | |

Series 5. Two-inch Tubes, 2/- each;

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| | | |
|----------------------|------------------------|----------------|
| Aurora Yellow | Primrose Aureolin | Violet Carmine |
| Extra Madder Carmine | Ultramarine Ash (Lapis | |
| Extra Purple Madder | Lazuli) | |

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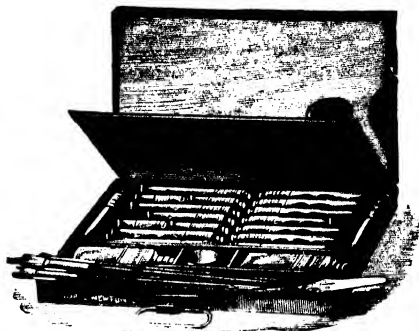
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| No. 2 | 0 | 9 | | 0 | 9 | " 8 | 3 | 0 | | 3 | 3 |
| " 3 | 0 | 11 | | 0 | 11 | " 9 | 3 | 6 | | 4 | 0 |
| " 4 | 1 | 2 | | 1 | 2 | " 10 | 4 | 9 | | 5 | 3 |
| " 5 | 1 | 4 | | 1 | 4 | " 11 | 6 | 6 | | 7 | 0 |
| " 6 | 1 | 8 | | 1 | 8 | " 12 | 8 | 6 | | 9 | 0 |

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| | EACH | | | EACH | |
|-----------------------------|------|----|-----------------|------|----|
| | s. | d. | | s. | d. |
| Nos. 0 and 1, Flat or Round | 0 | 8 | No. 10, Flat... | 4 | 9 |
| No. 2, Flat or Round | 0 | 9 | " 11 | 6 | 6 |
| " 3 | 0 | 11 | " 12 | 8 | 6 |
| " 4 | 1 | 2 | " 7 Round | 2 | 6 |
| " 5 | 1 | 4 | " 8 | 3 | 3 |
| " 6 | 1 | 8 | " 9 | 4 | 0 |
| " 7 Flat | 2 | 3 | " 10 | 5 | 3 |
| " 8 | 3 | 0 | " 11 | 7 | 0 |
| " 9 | 3 | 6 | " 12 | 9 | 0 |

HOG HAIR IN NICKELLED FERRULES.

Series B.

Series G.

| | EACH | | | EACH | |
|--------------------------------|------|-----|----------------------------|------|-----|
| | s. | d. | | s. | d. |
| Nos. 1, 2 and 3, Flat or Round | 0 | 9 | Nos. 1 and 2, Flat only... | 0 | 6 |
| " 4, 5 and 6 | 0 | 10½ | " 3 and 4 | 0 | 7 |
| No. 7, Flat or Round | 1 | 1 | " 5 and 6 | 0 | 8 |
| " 8 | 1 | 3 | No. 7, Flat only | 0 | 10½ |
| " 9 | 1 | 6 | " 8 | 1 | 1 |
| " 10 | 1 | 10 | " 9 | 1 | 3 |
| " 11 | 2 | 1 | " 10 | 1 | 6 |
| " 12 | 2 | 3 | " 11 | 1 | 9 |
| | | | " 12 | 2 | 0 |

